1: Maes--49 E-5 (1913-1914) 1934 FO32 Mongo FO32
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industry of it. This sort of thing flourishes especially among the riparian people in the country of the Basakata, Baloss, and Monengere.

In the region of the lower Fimi, as well as along the marshy banks of the lower Luiongs, native fishing camps are quite numerous. They are all of the same type and [94] never have the character of a permanent settlement. At the end of the rainy season one sees families of riparian peoples leave their villages temporarily and settle along the marshy rivers. Men and women make this move, while children, old people, and a few able-bodied adults stay in the village to guard the homes.

The fishing camps are set up in very rudimentary fashion. The huts are merely shelters, refuges.

Gathering salt grass for making salt is the chief task of the women. The men do the fishing.

All the methods for fishing individually are used, but the bulk of the work is done communally.

The procedures are quite varied. We will mention the following.

1) Damming the mouths of small rivers and minor tributaries, along with setting traps in front of the escape channel and the method of driving the fish described above.

2) Fishing with a net. Unlike the nets used for hunting, the fishing nets are made of raffia fibers. The type of knot is the same, but the technique is more like the one used for plaiting the hair. The native carefully dyes the fibers black in order to make the mesh invisible under water. He attaches small cylindrical sections of a very light wood to the upper part of the net to serve as floats. At the opposite edge, he attaches the sinkers, made of cylindrical pieces of baked clay. The floats and sinkers are made so that they counterbalance each other and maintain the net in a vertical position in the water. These nets are 20 to 25 meters long. If necessary, the natives use a series of nets and dam the whole river in this way. Five to ten men are stationed with large baskets along the nets. The women go up the river 100 to 200 meters, enter the water, and form a chain to drive the fish before them. These are caught in the meshes of the nets and attract the attention of the fishermen by the efforts they

3. The period of prohibitions

§43 When a pregnancy is far advanced -- about two or three months before delivery (a period which has now been reduced to one or two weeks) -- the Nkundó proceed with the "preservation of the fetus" (bákomba jémi, "they preserve the fetus," or bákaka jémi, "they fasten the fetus"). The period called bokeka or bokako begins at that moment and does not end until after childbirth. The oral expression is lémba bokeka, "to bind the period of sexual prohibitions." (1) This term also extends to all special

[434] 1. The expression lémba lémbó is also used. A similar period of sexual prohibitions called by the same name still exists for, among other things, circumcision, the construction of a hunting enclosure, and the setting of elephant traps.

prohibitions (bikiló) resulting from this condition. [475]

For the first pregnancy the period begins with the following [514] ceremony: The woman's mother smears her daughter's head and [502] all of her body with a red paint called ngóla. This paint, usually used as make-up, is used here as a mark of affection and given to honor and congratulate the future mother on this happy occasion. When the ngóla is somewhat hardened, the mother smears her daughter's hair with it and rolls the hair into little balls, using an iron bosongó, which is the instrument usually used for hairdressing. Then she gives her daughter a hen and some bananas to eat. From then on the pregnant woman may no longer eat hens, for the con- [515] sumption of this bird (which the Nkundó place in the same category as ducks) and its eggs would stop the normal development of the fetus. The ceremony is called fía bongata (elaku among the Bombwanja), "to smear with red paint in little balls."

The woman's father and the husband's kin feel strongly about being present at this ceremony, for it is considered very important. I know of an intense palaver which occurred because

The event is announced by the usual signal, but the signal is doubled or, if the children are of different sexes, the signal for each sex is given once. It is followed by the dance beat: two or three long and two short.

The next day the father's relatives go outside the village, preferably to a crossroads. On each side they plant a stalk of lokɔ́kɔ́kɔ́kɔ́. All around the stalk they spread a little heap of small branches and various leaves called ɛ̃kɛ́. It is a sign and a place of benediction and good fortune. Each passer-by stops, picks two leaves, places one on each pile, spits on it, and says ɛwɛ́.(2) Then

2. Onomatopoeia for "spit."

they clap hands and twice sing out, yelí yeyɛ. Such behavior brings the benediction of the twins upon a person's journey, his undertakings, his marriage. The umbilical cord as well as the placenta and membrane are buried under the heap.

Every morning the mother and father draw two stripes with kaolin on the middle of their foreheads and on their arms, above and below the elbow. They do the same to the twins. (3) They

3. Sometimes a double stripe is added at the temples The kaolin may be used pure or mixed with the red paint called ngɔ́la.

continue doing so until the child is weaned. If after that time one of the children falls ill, they begin again treating him in this manner until he is cured, taking care not to omit his brother, lest he too fall ill. For while these designs are signs of joy, they are above all a prophylactic measure against children's fever (ikítswáki), called wɛ̃ɛ̃nyí when it occurs in twins or in a child following them, and manifests itself chiefly by tumors of the head and face.

Twins are invariably called Mbóyɔ́ and Bɔ́ɔ́ta, names given to the first born and the second respectively, whatever their sex. The Bombwanja (like the Ekonda) use the names Mbɔ́ɔ́ and Mpía, respectively. The mother takes the name of Ámbá.

382 so-and-so has died. Hours before his actual death, people everywhere know that a certain person is on his deathbed and that his death is imminent.

[100] If the witch doctor is up to his tricks of duping the silly Negro, people everywhere around know just what nonsense he is performing at what moment.

The White announces his morning and midday orders by means of the lokole and tells his workers when they may cease work for the day by the same means.

In the mornings and evenings and in the case of wet weather, the lokole carries especially far, but in the full sun it is not so effective.

382 534 The lokole is a large block of wood which is split down the middle for almost the whole of its length, and the inside part is carefully hollowed out. The lokole has the shape of an extra long, open mussel shell although, in general, the outside edges are flattened out.

322 The making of lokole is the trade of a certain person, and some Negroes are well-known for the lokole they have made.

Only four kinds of wood are suitable for the making of a lokole. These are (1) Bokunga; (2) [illegible]; (3) Bolondo; and (4) Isi. The last is the most excellent kind of wood and the one used by the Mongo Negro to manufacture his "ngula" (red dye) with which he smears his body for even the least important event that occurs in his village. The Isi is probably a species of redwood. The Mongo Negro makes five different lokole: (1) Ingonga, small in shape; (2) lokole ja lomali, medium size; (3) bongungu, large lokole. These three are all like the one described above. They are struck with sticks (bowolu) from the "momamby" tree (umbrella tree). (4) Bonkuka is the large, high lokole that is struck with two sticks to the ends of which are attached several balls of caoutchouc. The sound of these lokole carries for the greatest distance. (5) Ngoomo is the large, oblong, upright dance lokole. This lokole is simply a large, oblong piece of wood, completely hollowed out, decorated a little, about 1.25 meters high, and covered at the top with a piece of dried antelope or leopard skin. It is struck with the fingers and the palm of the hand. This lokole is the well-known tom-tom, still used by the Negroes on the steamboats to announce their arrival in the villages along the river.

202 197 And now something about lokole language.

The beat of the lokole varies, and it is by this means that the Negroes [101] understand the different words. The tempo varies also.

[104] III. WEAVING

28 The craft of the Mongo weaver is an honorable one and one that calls for much labor and attentiveness.

[177] Weaving is no longer as much in vogue as it was in earlier times, because the younger people buy European materials. However, the weaver is still able to earn his daily bread comfortably, because

[191] the old people are too pagan to give up their old ingrained habit of wearing a loin cloth.

[96] Weaving is a craft carried on by men only. Some are very skillful in the weaving of materials and command our admiration. Pieces of really beautiful workmanship were offered to us for sale; I had myself seen them being woven.

28 The weaver takes his knife, goes into the forest, and cuts the
314 "mpekwa ia lifeke," the fibers of a certain kind of palm tree which he also sometimes plants on the open highway near his hut. As soon as he has sufficient fibers for the weaving he has in mind, he goes home and at his leisure scrapes the fibers with his knife until they are all of the same thickness.

28 After that he leaves them in the sun to dry. When they have dried sufficiently, he puts up in his hut or on the open highway the frame on which the fibers are to be hung.

After he has attached the fibers to the top cross-bar (they are bound between the top and bottom cross-bars), he holds down the bottom cross-bar with his foot and goes to work.

Often he uses fibers of different colors, and this gives a lovely effect to the piece of material.

Bofomi afum'eto, "the weaver is weaving material."

● 38 The weaver has a very simple way of giving the fibers their
314 different colors.

From the forest he fetches a liana (longoli) which contains the red, white, or black coloring agent, cuts it in pieces, puts them in a banana leaf which has been quickly scorched in the fire, adds some water and hangs all this, with the fibers, in a bag of banana leaves above the fire. When the dye has soaked thoroughly into the fibers, he has his colored fibers all ready [105] for the material he is about to weave. This mixture is called "bosaka."